



Gunagrahi

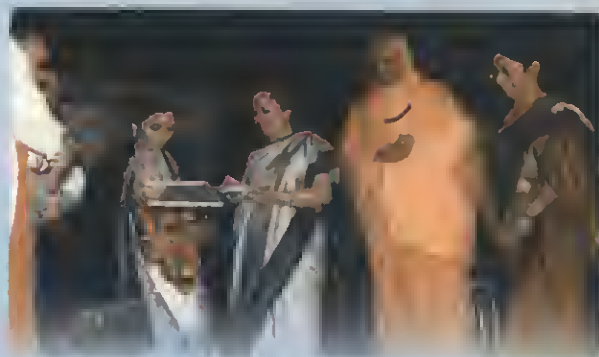
गुणग्राही

The International Journal on Music & Dance

VOL.VI
ISSUE.4
SEPTEMBER 20



'GANA KALA BHUSHANA' CONFERRED
ON VERSATILE MRIDANGIST TAS MANI



YOUNG VIOLINIST NALINA V. MOHAN
RECEIVES 'GANA KALA SRI'

86

PADMINI RAO'S THREE DECADES OF DANCE CAREER.



ರಾಜ್ಯ ಜನತೆಗೆ 57ನೇ ಸ್ವಾತಂತ್ರ್ಯ ದಿನಾಚರಣೆಯ ಶುಭಾರಂಭಗಳು

ಭಾರತೀಯ ರಾಗರಾಜ್ಯದೇ ದೆಹಲಿ
ಕರ್ನಾಟಕದಲ್ಲೇ ರಾಜ್ಯದಂತೂ ಮತ್ತಷ್ಟು ದೆಹಲಿ



ಭಾರತದ ದೆಹಲಿಯ ರಾಜ್ಯ ಕರ್ನಾಟಕ

67 ವರ್ಷಗಳ ಹಿಂದೆ ಸಹ್ಯ ರಾಷ್ಟ್ರನಾಯಕರು ಕಂಡ ದೂರದೃಷ್ಟಿ, ಹಾಕಿಕೊಟ್ಟ ಭದ್ರ ಜುಗಾದಿ, ಕರ್ನಾಟಕವನ್ನು ಇಂದು ರಾಷ್ಟ್ರದ ಮಾದರಿ ರಾಜ್ಯವನ್ನಾಗಿ ನಿರೂಪಿಸಿದೆ. ಹಾಗೂ ತನ್ನ ಸಾಧನೆಯ ನಿಂದಾವಲೋಕನವೊಂದಿಗೆ ಸಾಧಿಸಿದ ಪ್ರಗತಿಯನ್ನು ವಾವಿಲಿಸುತ್ತದೆ.

ಕಳೆದ ಮೂರು ವರ್ಷಗಳಿಂದ ಕರ್ನಾಟಕ ಅನುಭವಿಸಿದ ಬರದ ಪ್ರತಿಕೂಲದ ಸದುಪಯೋಗ ಪ್ರಗತಿಗೆ ಬರ ಬಂದಿಲ್ಲ. ಶಿಕ್ಷಣ, ವಸತಿ, ರೈತರ ಹಿತ, ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಕರ್ನಾಟಕ ಇಂದು ಮುಂಚೂಣಿಯಲ್ಲಿದೆ. 1999 ರ ಅಕ್ಟೋಬರ್ 11 ರಂದು ಮುಖ್ಯ ಮಂತ್ರಿ ಶ್ರೀ ಎಸ್. ಎಂ. ಕೃಷ್ಣ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ಅಧಿಕಾರಕ್ಕೆ ಬಂದ ಇಂದಿನ ಸರ್ಕಾರ ರೈತ, ವಿನಯ ದಲಿತ, ಅಲ್ಪ ಸಂಖ್ಯಾತ, ಮಹಿಳೆ ಮತ್ತು ಏದ್ಯಾರ್ಥಿಗಳನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು ರೂಪಿಸಿದ ಹಲವಾರು ಯಶಸ್ವಿ ಕಾರ್ಯಕ್ರಮಗಳು ಇಂದು ಫಲ ನೀಡಿವೆ.

1. ಶೈಕ್ಷಣಿಕ ರಕ್ಷೆ :

ಸರ್ಕಾರದ ಯೋಜನೆಯಾಗಿ ರೂಪುಗೊಂಡ ಶೈಕ್ಷಣಿಕ ರಕ್ಷೆ ಇಂದು ಬಂದು ಅಂದೋಳನ. 11 ಅಕ್ಷರಕ್ಕೆ ಮೇಲ್ಪಟ್ಟ ಮಹಿಳೆಯರನ್ನೊಳಗೊಂಡ 76,000 ಮಹಿಳಾ ಸ್ವ ಸಹಾಯ ಗುರುತುಗಳು ಸಂಗ್ರಹಿಸಿದ ಉಳಿತಾಯದ ಮೊತ್ತ 140 ಕೋಟಿ ರೂ.ಗಳೂ ಮೇಲ್ಪಟ್ಟ ಇನ್ನೂ 25 ಸಾವಿರ ಶೈಕ್ಷಣಿಕ ರಕ್ಷೆ ಗುರುತುಗಳನ್ನು ರೂಪಿಸುವ ಗುರಿ.

2. ರಸ್ತೆ ಸುಧಾರಣೆ:

ರಸ್ತೆ ಸುಧಾರಣೆಗಾಗಿ ಅಸ್ತಿತ್ವಕ್ಕೆ ಬಂದ ಕರ್ನಾಟಕ ರಸ್ತೆ ಅಭಿವೃದ್ಧಿ ನಿಗಮ: 10 ಸಾವಿರ ಕಿಲೋಮೀಟರ್‌ಗಳನ್ನೂ ಮೇಲ್ಪಟ್ಟು ಬರುವ ಅತ್ಯಂತ ರಸ್ತೆಗಳನ್ನು ಅಭಿವೃದ್ಧಿಪಡಿಸಿದೆ. 147 ಕೆ.ಎಚ್‌ಎಸ್‌ಸಿ ನಿರ್ಮಿಸಿದೆ. ಗ್ರಾಮೀಣ ರಸ್ತೆ ಸುಧಾರಣೆಗೆ ಮುಂದಿನ 2 ವರ್ಷಗಳಲ್ಲಿ 300 ಕೋಟಿ ರೂ. ಮಟ್ಟದ ಮೂಲ: ನಿರ್ಧರಿಸಲಾಗಿದೆ. ರಸ್ತೆ ನಿರ್ಮಾಣಕ್ಕೆ ಅದ್ವಿತೀಯವಾಗಿದೆ. ರಾಜ್ಯದ 2269 ಕಿ.ಮೀ. ಹೆದ್ದಾರಿಗಳ ನಿರ್ಮಾಣಗೊಂಡು: ಕರ್ನಾಟಕ ರಾಜ್ಯ ಹೆದ್ದಾರಿ ಅಭಿವೃದ್ಧಿ ಯೋಜನೆ: ಯನ್ನು ರೂಪಿಸಲಾಗಿದೆ.

3. ಗ್ರಾಮೀಣ ಶಾಲೆ:

ಶಾಲೆ ವಸತಿಯಲ್ಲಿ ರಾಷ್ಟ್ರ ಮಟ್ಟದ ಮನ್ನಣೆ ಪಡೆದಿರುವ ಕರ್ನಾಟಕ ಇದೇ ಅಗಸ್ಟ್ 15 ರಿಂದ ಹಳ್ಳಿಗಳ ಸಮುದಾಯ ಸಂಚರಿಸುವ: ಯೋಜನೆಯನ್ನು ರಸ್ತೆಗೊಳಿಸಿದೆ.

4. ಕುಟುಂಬದ ನಿರ್ಮಾಣ:

ಅರದ ನಿರ್ಮಾಣದಲ್ಲಿ ಕುಟುಂಬದ ನಿರ್ಮಾಣ ಪೂರೈಕೆಯನ್ನು ಸಮರ್ಪಕವಾಗಿ ನಿರ್ವಹಿಸಿದ ಹೆಗ್ಗಳಿಕೆ ಸರ್ಕಾರದ್ದು. ಗ್ರಾಮೀಣ ಕುಟುಂಬದ ನಿರ್ಮಾಣ ಯೋಜನೆಗಳಿಗೆ ಮಾದರಾದ ಮಟ್ಟ 132 ಕೋಟಿ ರೂ. ಜಲ ನಿರ್ಮಾಣ, ಜಲ ನಿಧಿ, ಸ್ವಪ್ರದರ್ಶನ ಯೋಜನೆಗಳ ಮೂಲಕ 27 ಸಾವಿರ ಜನಪ್ರತಿಕ ಪ್ರದೇಶಗಳಿಗೆ ಸುರಕ್ಷಿತ ನೀರು ಪೂರೈಸಲಾಗಿದೆ.

5. ಕೃಷಿ ಗ್ರಾಮ:

ಅತ್ಯಂತ ರಸ್ತೆ, ಒಳ ಚರಂಡಿ, ಸಮುದಾಯ ಗೊಬ್ಬರ ಕೇಂದ್ರ, ಹೊಗೆ ರಹಿತ ಒಲೆ, ಸಮುದಾಯ ಶುಚಾಲಯ ಕಲ್ಪಿಸುವ ಕೃಷಿ ಗ್ರಾಮ: ಯೋಜನೆಯಲ್ಲಿ 27 ಸಾವಿರಕ್ಕೂ ಮೇಲ್ಪಟ್ಟ ಹಳ್ಳಿಗಳಲ್ಲಿ ಜೀವನ ಮಟ್ಟ ಅಭಿವೃದ್ಧಿ ಪಡಿಸಲಾಗಿದೆ.

6. ಅಕ್ಷರ ವಾಸೋದ:

ವಾರ್ಷಿಕ ರೂ.202 ಕೋಟಿ ಮೊತ್ತದ ಬೃಹತ್ ಮಧ್ಯಮದ ಬಿಸಿಯೂಟ ಯೋಜನೆಯೊಂದಿಗೆ ಕರ್ನಾಟಕದಾದ್ಯಂತ 1 ರಿಂದ 5ನೇ ವರ್ಗದವರವರಿಗೆ 53 ಅಕ್ಷರಕ್ಕೆ ಅಧಿಕ: ಶಾಲಾ ಏದ್ಯಾರ್ಥಿಗಳಿಗೆ ಪ್ರಯೋಜನವಾಗಿದೆ.

ಪ್ರತಿ ಹಿಂದೆ

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Vol. VI Issue 4 September-2003

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*By and for the musicians***The Karnataka Gana Kala Parishath**

The Karnataka Gana Kala Parishath is a unique music organisation. For, it was founded and even now managed by the musicians of Karnataka themselves. But it is also benefited by the guidance and support of music enthusiasts, scholars and other intelligentsia.

Parishath's main objective is to inspire and infuse new enthusiasm into the music life of the State, safeguard the interests of both the art and artistes, preserve and propagate the ideals and values of our musical heritage, through well planned programmes and foster understanding and goodwill amongst the musicians from all parts of India.

The fact that eminent musicians and rasikas from different parts of the country have also enrolled themselves as Parishath's life members in appreciation of its work of vouches for its popularity.

Organisation

Besides the managing committee, the Parishath has a Council of Experts (a body consisting of senior artistes of various disciplines and the past presidents of the music conferences of the Parishath) and an Youth wing to promote upcoming talent by providing not merely concert opportunities but also enrich their equipment and knowledge by organising special programmes like the Study Circles, workshops etc. There is also an Advisory Council consisting of Scholars and Musicians. Most of the office bearers of the Parishath are performing artistes. It is now being headed by the noted patron of music Dr.A.H.Rama Rao (president) and Mysore V. Subramanya (Secretary).

Activities:

Parishath's normal activities consist of arranging music concerts and academic programmes. In the concerts, besides eminent artistes, efforts are also made to present artistes not much in limelight but musically well equipped. In addition to this young musicians are given wide exposure. The academic programmes consist of lectures, demonstrations and presentation of papers on various topics of technical and artistic importance, comparative study of different systems, traditions and many other subjects pertaining to classical music.

Annual Conference

Annual Musicians' Conference is the major event of the Parishath which is the climax of the year long activities. A merited musician is elected by the Council of Experts to preside over the annual music conference. On the last day of the conference he/she is conferred the title of GANA KALA BHUSHANA along with an insignia, medal and other paraphernalia. Scholars, Musicians and music enthusiasts of various schools and systems participate in the conference and also in the academic sessions comprising of debates, discussions, illustrated talks, demonstrations etc. Thus Parishath's music conferences have always been both educative and entertaining.

During the past decade the Parishath extended its activities beyond Bangalore and to the other parts of the state. Apart from Bangalore, these annual conferences are so far held at Bellary, Mysore, Shimoga, Hassan, Chickmagalur, Kukke Subramanya in South Canara etc.

More than 500 interesting and important topics have been covered in the academic sessions. They cover a wide spectrum of History, Science, Aesthetics, Techniques, Raga, Composition, various traditions, personalities, instruments and other connected subjects. A

(Continued on page no.6)



Fending themselves

The present day younger generation of musicians/dancers have not only gone through the academic compulsion but indulge happily to the same urges as afflict the average teenager—films, fashions, fun and all that goes with modern psychedelic frolic.

Now the musician/dancer is moreover left to fend for him/herself. He has to be his own impresario, sell himself, Travel. Meet more people. Get assignments. Settle concert fees. Sing before the masses or at the homes of the initiated and not so initiated. Also hear other musicians and be subject to social and musical influences he had not known before. If the music school system put paid to the exclusivities of the *gharana/bani* system, radio and television undercut the tradition of the *guru-shishya parampara* even more effectively. Radio brought the teacher to the student's doorstep. And not only one *ustad* or *guru*, but the exponents of several *gharanas*. With tape and records also available the pupil could pick and choose and amalgamate the styles he heard at the cost of purity of *gharana*. No longer then did compositions remain the preserve of a *gharana*, like Ustad Fayyaz Khan's famous '*Jhan jhan poyal baahe*' and Agra *gharana*'s '*Aari ali piya bin*' in the raga *Yaman* which other musicians dared not sing. Under the new dispensation they were sung by Lata Mangeshkar even for films!

The new listeners were like the class of the *nonveau riche*—eager to show taste and style even if they did not possess them. But the natural boredom of the uninitiated with the intricacies of the classical styles made them react enthusiastically with whatever came as a relief and that was rhythm. Histrionics and crashing crescendos became the hallmarks of a popular recital.

Karnataka Kala Sri Dr. M. Surya Prasad.

(Continued from page no.4)

special series devoted to the musical heritage of Karnataka has also been presented.

Science and Music, 22 Shrutis, Voice Culture, Temple Music tradition, Haridasa tradition and music, Abhinaya and Sringara padas, Famous texts on music, Devotional music from different parts of India, 72 Mela Ragamalika -magnum opus of Maha Vaidya natha Iyer in its entity, Ritualistic music -Dolotsava, Kannada Stage music are among specially noteworthy topics covered so far.

A noteworthy and immensely popular feature of the conferences is the exhibition, which provides a visual dimension to various aspects of music. Perhaps the Parishath is the only organisation to provide this dimension to its activities. The exhibition consists of photographs of eminent musicians, both past and present, places connected with music, musical instruments, books, manuscripts etc.

Some memorable exhibits:

Sri Chakra, images of Shanmukha and Ganesa that were worshipped by Muthuswamy Dikshitar and the Veena he played were exhibited for the first time outside Tamilnadu.

Thyagaraja's Padukas, the picture of Sri Rama he worshipped, Pothana Bhagavatam he read and his other books, manuscripts etc.were also exhibited for the first time out of Madurai.

Veenas of Veene Seshanna and Veene Subbanna, Swara, Raga, Tala paintings of Mysore School from "Sri Tatva Nidhi", Estampage of the Kudumiyamalai Inscription, Plaster copy of the 4000 year old bridge of a musical instrument found at the excavations at Lothal are some of the other notable exhibits.

Another major sphere of activity of the Parishath is nurturing the young talents. For this purpose it has a youth wing. An annual young musicians' conference is also being held for the past 16 years. A young musician is chosen to preside and conferred the title of Gana Kala Sri. The Parishath takes pride to announce that it has been instrumental in tapping new talent in the State.

Academy Award:

In recognition of its continued and long service to the classical music the Karnataka Gana Kala Parishath has been presented with the prestigious Karnataka Sangeetha Nrithya Academy Award.

Publications:

A two-volume compilation "Gana Kala Manjari" containing various papers presented during the music conferences has been published with the aid of the Directorate of Kannada and Culture. The book has 125 articles by 100 scholars and 50 rare photographs.

The Parishath also publishes a monthly bulletin called "Gana Kala Sri".

Musicians felicitated

Veteran and popular mridangist T.A.S. Mani presided over the 34th music conference of the Karnataka Gana Kala Parishath held at Dr. H. N. Kalakshetra. He received the title of "Gana Kala Bhushana" at the Sadas on the inauguration of the conference.

Young violinist Nalina V. Mohan presided over the 16th music conference of the Young Musicians' Conference of the KGKP and received the title of "Gana Kala Sri". ●



Dr. A.H. Rama Rao & Sudha Rao page

Torvi excels:

The music and dance concert series at the Raj Bhavan on every last Saturday of the month in the august presence of the Governor of Karnataka and other invited dignitaries seemed to have been revived after singer-bureaucrat Y.K. Muddukrishna took over as the new director of Dept. of Kannada and Culture for the second time.

Well-known vocalist Pandit Vinayaka Torvi sent the audience into raptures. He delineated Pooriya Kalyan with two compositions in it. "Aaj sopan" was in vilambitek tal and "Bahuth din beeth" was in drut teen tal. Though I missed the usual power in his voice, I was gratified to listen to the thrusts he invested into the delineation, the twists and turns and the bravura passages he negotiated with aesthetic and artistic sensibilities indeed swayed the audience. He beautified the entire presentation with taans, boltaans and well-laid sargams. To top them all he sang an impressive tarana too. The Hindi bhajan "Raghu vara tumko" by Tulasidas in Pahadi raga and

the Kannada Haridasa pada 'Sadaa enna hrudayadalli' seemed to be his favourite songs. He concluded his short but comprehensive Hindusthani vocal recital with that song set to Bhairavi raga. His disciples Dattatreya Velankar and Keertikumar Badasheshi (vocal support), Chidambar Torvi (tabla) and Ravindra Katoti (harmonium) imparted an enriching support. The vote of thanks proposed by one of the officials of the Raj Bhavan was an anti-climax.

Brilliant Sathyavathi

Brilliant vocalist T.S. Sathyavathi's singing prowess and artistry could closely be scrutinised applying the yardstick of traditional norms and classical techniques and she was found to be perfectly in tune with them at her vocal recital on the fifth day of the Haridasa Namana Saptaha held at Bangalore Gayana Samaja under the aegis of Kanakagiri Lalitha Kala Sangha. She drew a good audience which is unavailable in respect of classical method, procedure and traditional taste. Certainly she has to be hailed as a master-vocalist. The song fare presented by the sweet voiced singer was riveting and refreshing too. Sathyavathi had chosen to sing only compositions of Kanakadasa. With

REVIEWS

T.S. Krishnamurthy (violin) and C. Cheluvraj (mridanga) as her matching allies, the singer began with the popular song on Goddess of Learning "Nannamma Sharade" in mishra gathi in Mohana. A rare "Keshavamolome yaagu vatanaka" in ragamalika comprising ghana ragas like Nata, Varali, Gowla, Arabhi and Sri and a scholarly alapana in Shankarabharana served as an useful preface for the rendition of "Bhajisi badukelo" appended with kalpana swaras. An old-time favourite "Hoova taruvara manege" in Abheri evoked nostalgic memories. A well-settled Sathyavathi drew Saveri on a wider canvass. Yet another captivating composition "Seshashayama ninnu parama" was sung with emotional intensity. Her swaravinyasa vouched for her mastery over laya. "Mareyadiru mare yadiru" in Kalyanavasanth served as a fine gap-filler. "Bande vayya Govinda" in Nadanamakriya raga and different nadais like trishra, chaturashra, khanda and so on were delightful. She concluded her recital with a mangala in Suruti raga

Graceful Arathi

Arathi Shankar, a disciple of Saroja Vaidyanathan is a dancer endowed with a sleek and supple figure which accounts for her graceful

angikas. She also had a charming face which should lend elegance to her abhinaya. Rajaguru Smrithi, led by vocalist Pandit Parameshwar Hegde held a one-day festival at Guru Nanak Bhavan featuring Arathi's Bharatanatyam. The way she paid obeisance to Lord Ganesha ('Sri Vighnarajam bhaje') was impeccable. Though the recorded music had its own technical problems, the quality of her dance made up for the missing points. The customary Vinayaka stuti was followed by a detailed description of the Devi in Her myriad manifestations. "Jaya he Mahishasura Mardini", "Hayagirinandini" were eulogised with nritta interludes with swaras serving as the base for the same. She concluded with a tillana in Amritha Varshini raga. She filled its content with beautiful eye, shoulder and leg movements. The fast rhythmic patterns were translated into a viable dance vocabulary. She deserved the round of applause that she got.

Two proteges

Two proteges of two renowned Hindusthani star-musicians performed separately. Though they showed lot of promise and hope, for a serious rasika, they found to be little short of expectations. Saleel Bhat son and disciple

of Pandit Vishwa Mohan Bhat on Mohana Veena and vocalist Srinivas Joshi, son and disciple of legendary vocalist Pandit Bheemsen Joshi were the aspiring artistes.

No doubt, both of them displayed praiseworthy mastery over their respective mediums (instrumental—Mohana Veena and vocal respectively), but one wished they had demonstrated it with more depth and dimension. It is to be noted that mere virtuosity is not everything in classical music. Aesthetics, well-defined artistry and fertile manodharma should play a vital role. The time wasted on stage in tuning the instrument and adjusting the sound could definitely have been avoided.

Saleel Bhat took up Jog raga for an expansive treatment. He neatly covered the stages of alap, jod, jhala, Vilambit, drut and ati-drut (teen tal). He was at ease in holding the notes near and around the top-most registers. I was happy to note that there was no apaswara nor was there any unmusical sound. The two gandharas were held appropriately. Seasoned tablaki Pandit Ravindra Yavagal imparted an inspiring support.

Srinivasa Joshi's singing was in the mould of his father's vocalism. His rich and resonant voice was attractive.

He used this asset to yield some good results. His forays into different sthayis were systematic and rewarding too. He delineated rag Puriya fairly well. The pakads of the raga were captivatingly highlighted. The concluding thumri could have been more impactful. Ravindra Kutoti (harmonium) and Gopalakrishna Hegde (tabla) lent useful support.

Creditable Sai

Lean and lissome Sai Balakrishna trained in the rigors of Bharatanatyam by her Guru Nagabhushan gave a creditable account of her talent and right understanding of her medium in her performance held at the Nayana auditorium. It was a short and compact recital. Though she could have done well with more perfect ardhmandalis and precision in laya, the dancer negotiated the demands of the form with ease. More meaningful mukhijas would have been enriching.

Sai saluted the Lord of Obstacles through a Purandaradasa pada "Sharanu Siddhi Vinayaka". The traits of the Vinayaka were sketched neatly by her. The shabda brought out her abhinaya-artistry. The varna chosen for the evening lasted for just twenty minutes. Penyaswamy's varna "Nanda gopalanai indai", closely and firmly united and packed to-

gether with exacting jathis and some beautiful aduvus had the popular Radha-Krishna theme. Set to Bhairavi raga, the varna was delineated with great care and confidence. Re-enactment of killing of the King Serpent Kalinga, Drowpadi maana samrakshana and other episodes highlighting the enormity of Lord Krishna on the basis of a Purandaradasa pada "Jaganmohanane Krishna" was impressive. Ananda tandava, the joyous dance of Lord Shiva was shown by Sai with the lyrical support drawn from a Gopalakrishna Bharathi's verse 'Natanam Aadinar' (Vasantha raga). Her body movements, charis, poses, neck movements, aduvus, utplavanas et al, beautified the concluding Brindavani tillana by Dr.M.Balamuralikrishna.

Sai's Guru Nagabhushana wielded the cymbals with eclat. Ramesh Chadaga (vocal), Madhusudan (violin), Venugopal (flute) and Tulasi ram (mridanga) were the successful accompanists.

Talented Amrutha Venkatesh

"Kalotsava", a five day festival of young musicians was held under the auspices of Malleshwaram Sangeetha Sabha at Sri Rama Mandira, East Park Road, Malleshwara. Upcoming and

talented vocalist Amrutha Venkatesh was featured on the first day. With B.K.Raghu (violin) and R.Raghunath (mridanga; who could have been more well equipped to accompany) as her accompanists, Amrutha put to good use her rich and pliable voice. Her method was informed by her vidwath. The music was both free flowing and well regulated. She began with GNB's varna in Andholika followed by Swati Tirunal's "Deva Deva" in Mayamalavagowla raga. She sang "Nannu vidachi kadalakura" in Anandabhairavi with melody coming with continuity of tonal sweetness. But it was not empty fluency. It was informed by a strong sense of paddhathi (traditional method) and the raga movements in Kuntalavarali ("Bhogeendra shayinam", Swati Tirunal), Varali ("Va va Ranga", Papanasham Shivam) and a detailed Kedaragowla ("Saraguna palimpa", with chittai swaras in two kalas, nraval and swaras at "Varaguna Seshadri") appeared in a gradually ascending order with a wealth of detailed ornamentations packed into each section. "Baara Krishnaiah" (Kanakadasa, ragamalika) "Raase Hariha" (Karnarajani) and Hamsa nandi tillana at the end of the concert added to the variety of the fare.

Virtuous Ramani

Sri Sharada Sangeetha Sabha led by mridangist T.N.Shashikumar celebrated held its annual music festival for three day at Thyageeshaananda Hall, Vivekananda Vidya Shaale, Hanumanthnagar. On the day two of the festival veteran flautist Dr.N.Ramani performed to the accompaniment of H.K.Venkataram (violin), TAS Mani (mridanga) and N.Amrith (khanjira). His recital was pleasing in tone, engaging in musicianship and stunning in virtuosity. The concert was built up on a strong foundation in the form of Shahana varna. It was consolidated by a solid Abheri for Mysore Vasudevacharya's majestic krithi "Bhaje re manasa". The Sri raga pancha rathna krithi "Endaro Mahanubhavulu" could have been replaced by some other krithi. His hold over the instrument and ripened artistry made the delineation of Mohana an endearing one. Thyagaraja's "Nannu palimpa" had lyrical intensity. The swaras spoke of his fertile musical imagination. Thyagaraja's "Vinave O Manasa", Dasar's "Sakala graha hala neene" (Athana) and "Ninnu vina namadendu" (Navarasakannada) had all the instrumental flourishes. ●

THE GANA KALA BHUSHANAS



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ఆర్.ఎస్. కేశవమూర్తి



ఎ.కె. ముప్పరావు



ఎన్. రాజారావు



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ఎ. మోక్షమ్మ భూపాలా



ఎన్.ఎస్. కేశవరావు



ఎ. కృష్ణమూర్తి



కృష్ణమూర్తి బి.ఎస్. రావు



కేశవమూర్తి
ప్రసాదరావు



మి.ఎల్. విద్యారణ్య



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ఎ.ఎ. కేశవమూర్తి



కేశవ ఎ. రామకృష్ణ



కేశవ కేశవరావు



కేశవ ముప్పరావు



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బి.ఎ. విద్యారణ్య



ఆర్.కె. ప్రసాదరావు



రామకృష్ణ కేశవరావు



ఎ.ఎ. కేశవ



కృష్ణ కేశవరావు



ఎ.ఎ. కేశవరావు



ఆర్.కె. కేశవ



బి.ఎ.ఎ.ఎ.



ಮ. ಸ. ಸುಬ್ರಮಣ್ಯಂ



ನಾರಾಯಣ ಶಿವರ್



ಕೆ. ರಾಘವಾಚಾರ್ಯ



ಮ. ಸ. ಸುಬ್ರಮಣ್ಯಂ



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ಮ. ಸ. ಸುಬ್ರಮಣ್ಯಂ



ಕೆ. ರಾಘವಾಚಾರ್ಯ

MULTI-FACETED PADMINI RAO

Three decades of successful dance-career is an achievement to cherish! A multi-faceted dancer-Guru Padmini Rao must be proud of this achievement. Making her first bow 30 years ago Padmini has always been on the move. As a performer, as a teacher, as a choreographer, as an organiser, as an author Padmini's contribution is immense and varied. Trained in Gurukula system by Guru Kittappa Pillai, Padmini acquired much more knowledge and expertise under the training of Dr.K. Venkatalakshamma, Kalanidhi, Korada Narasimharao (Kuchipudi natya) and Maya Rao (Choreography).

She has been a recipient of various scholarships and fellowship of Department of Culture, Government of India. She has carried out an intensive study of rare compositions of the Tanjore Quartet, Javalis of Chennaiah, Adavus in Bharatanatyam and Navasandhi nrithya.

She has performed all over India and in European countries. She was featured in documentary films too. Her role in building up the Karnataka Nrithya Kala Parishath is of great significance. Padmini has been a member and chairperson of various boards of dance examinations and textbook committees.

Padmini has been imparting training in Bharatanatyam under his school of dance Ponnaiah Lalithakala Academy. A dance festival featuring young dancers is also being held under the aegis of the Academy in memory of her Guru Kittappa Pillai.

Padmini has been honoured and conferred titles by public and private organisations. "Karnataka Kala Tilaka" from Karnataka Sangeetha Nrithya Academy, "Aryabhata Award", "Singaramani" from Sur Singar Samsad, Mumbai and "Best Bharatanatyam Guru" from the Music Academy, Chennai among others are great honours bestowed on her. Her completion of thirty years of service to the dance field was celebrated in a colourful evening's programme at Ravindra Kalakshetra.

A BRIEF INTRODUCTION TO RAGA MAYAMALAVAGAUULA

By HARINIRAGHAVAN

Every student of Karnatic music starts with learning the basic swaravalis and it has become a routine matter. But how many students have ever wondered why the initial lessons are only in Mayamalavagaula Raga? It is a well known fact that Saint Purandara Dasa - our Sangeetha Pitamaha was instrumental in formulating the fundamentals of Karnatic classical music. His own spontaneous and phenomenal urge impressed on him, the need for a sound basis for popular musical education. Thus was born the marvellous system of Karnataka Sangeetha Shikshaprakaranam with the Saralai, Janta, Alankara, Geetha, Suladi and so on, in Raga Mayamalavagaula, that have formed the foundation of all musical learning in the whole of South India for more than 4 centuries now. Learning basic swara exercises in Mayamalavagaula Raga paves the way for all future learning. With this point in view, I find it essential to introduce the beginners to the Raga Lakshana of Mayamalavagaula, thereby highlighting its significance as the introductory raga used to teach the primary lessons of Karnatic Music.

Mayamalavagaula is the 15th Mela, 3rd Raga in the 3rd chakra - 'Agni'. This is a very auspicious raga. A very ancient raga. There is a mention of the raga in 'Sangeetha Ratnakara', one of the earliest treatises on Karnatic music. The original name of the Raga was Malavagaula. 'Maya' was prefixed to the raga name after the 72 melakartha scheme. It is a 'Sampoorna Raga'. The swaras taken by this raga are - Shadja, Suddha Rishaba, Antara Gandhara, Suddha Madhyama, Panchama, Suddha Dhaiwata and Kakali Nishada. It is a 'murchanakaraka mela' and a mela with "sym-

metrical tetrachord", separated by the interval of a major tone, i.e., a scale having equal number of swara in both its ascent and descent (arohana and avarohana) with equal intervals between each note.

Gandhara and nishada are Jeeva Swaras and Gandhara and Panchama are Amsa Swaras of this raga. It is a 'Sarvakalika Raga', 'Ranganga Raga', 'Tristhayi Raga' with a lot of scope for elaborate alapana. It is a raga free from all doshas(defects). This raga evokes pathos and creates a soothing effect on the listeners. 'Bhairav thaat' of Hindustani Music is similar to this raga.

South India has benefited by adopting Mayamalavagaula as the starting scale for the beginners in music. 'Ramamatya' in his 'Swaramela Kalanidhi' calls Mayamalavagaula the best of all ragas. By practising swara exercises first in this raga students become well acquainted with semi-tonal intervals very early. This is the only sampoorana raga that contains four pairs of notes separated by the interval of a semi-tone. The purvanga and uttaranga of this raga are symmetrical. This raga admits of 'Janta Swaras' and 'Datu Swara' prayogas. The notes Sa and Pa, Ri and Dha, Ga and Ni, and Ma and Sa are Samvadi or consonantal pairs.

There are no swaras with dual swarasthaanaas. In this raga there is a semi-tonal interval between Ga and Ma (Dwi-Shruthi), Major tonal interval between Ma and Pa (chatushruthi), and augmented interval between Ri and Ga and Dha and Ni (Shatshruthi).

This raga familiarises beginners with both Achala Swaras(Plain Notes) and Kampita Swaras (Gamaka or graced notes). Composi-

tions start with swaras like Sa, Ga, Dha and Ni. It is a major raga with many janya ragas. It has nearly 90 janya ragas of which some are popular and many are rare. Muthuswamy Dikshitar composed his first song Sri Nathadi Guruguho... in this raga.

Some major compositions in this raga are:

Lakshana gita

Ravikoti Teja - Matya Tala - Venkatamakhi
Tana Varna

Sarasija Nabha - Adi - Swati Tirunal

Kritis

Merusamana - Adi - Thyagaraja
Vidulaku - Adi - Thyagaraja
Tulasidala - Rupaka - Thyagaraja
Rakshimpave - Rupaka - Thyagaraja
Devi Sritulasamma - Adi - Thyagaraja
Sri Nathadi - Adi - Muthuswamy Dikshitar
Devadeva - Rupaka - Swati Tirunal
Ksheera Sagara - Dhruva - Jayachamaraja
Wodeyar
Devadideva - Adi - Mysore Sadashiva Rao
Mayatheetha - Rupaka - Tanjavur
Ponnayya Pille Kalinaruliku - Adi - Ramnad
Srinivasa Iyengar
Chintayesham - Rupaka - Mysore
Vasudevachar
Aditya Devadidevam - Adi - Muthaiah
Bhagavatar
Dinamani - Rupaka - Muthaiah Bhagavatar
Tarakanama - Adi - Muthaiah Bhagavatar

**5th ANNIVERSARY OF
"ANANYA ABHIVYAKTHI"**

The fifth anniversary of "Ananya Abhivyakthi" Edited by Dr. R.V. Raghavendra and Published by Ananya was celebrated in a befitting manner at Bangalore Gayana Samaja.

Renowned dance and musicologist Dr. R. Sathyanarayana and his wife Gowri Sathyanarayana and scholar par excellence Prof. S.K.Ramachandra Rao and his wife Rama Ramachandra Rao were felicitated by ace vocalist R. K. Srikanthan. A collection of drawings and profiles of artistes by Prof. Rao and published in "Ananya Abhivyakthi" was released by Dr.U.R.Ananthamurthy.

This was followed by an interesting group performance led by vocalist Nagamani Srinath.

ANNOUNCEMENT

❶ **Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to GUNAGRAHI for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.**

❷ **The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in GUNAGRAHI by post and/or through e-mail before the 8th of every month to get them enlisted in the current issue.**

..... ನಮ್ಮ ರೈತರಿಗೆ ನಾನಾ ರೀತಿಯಲ್ಲಿ ನೆರವಾಗಬಲ್ಲ !
ರೈತ ಮಿತ್ರ.....

ರೈತ ಸಮುದಾಯದ ಜೀವನ ಮಟ್ಟವನ್ನು ಸುಧಾರಿಸುವ ನಿಟ್ಟಿನಲ್ಲಿ ಕರ್ನಾಟಕ ಸರ್ಕಾರವು ರೈತ ಮಿತ್ರ ಯೋಜನೆಯನ್ನು ಜಾರಿಗೊಳಿಸಿದೆ. ಕೃಷಿ ರಂಗದ ಅಭಿವೃದ್ಧಿ ಮತ್ತು ವಿಸ್ತರಣೆಯಲ್ಲಿ ಪ್ರಮುಖ ಪೈಲಿಗಳನ್ನಿಡುವ ಈ ಯೋಜನೆ ರೈತರ ಬದುಕನ್ನು ಹಸನುಗೊಳಿಸುವಲ್ಲಿ ಮಹತ್ತರ ಪಾತ್ರ ವಹಿಸುತ್ತಿದೆ.

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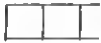
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- ◆ ಮಣ್ಣು ಮತ್ತು ಬೀಜ ಪರೀಕ್ಷೆ ಹಾಗೂ ನೀರು ನಿರ್ವಹಣೆ
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- ◆ ಮಿಶ್ರ ಬೆಳೆ
- ◆ ಬೆಳೆ ವಿಮೆ
- ◆ ಸಮಗ್ರ ಕೃಷಿ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಕ್ರಮಗಳು
- ◆ ಕೃಷಿ ಉತ್ಪನ್ನಗಳ ಮಾರಾಟ
- ◆ ಕೃಷಿ ತರಬೇತಿ

ನಿಮ್ಮ ಹೋಬಳಿಯಲ್ಲೊಂದು ರೈತ ಸಂಪರ್ಕ ಕೇಂದ್ರವಿದೆ. ನಿಮ್ಮ ಕೃಷಿ ಸಮಸ್ಯೆಗಳಿಗೆ ಇಲ್ಲಿಗೆ ಭೇಟಿ ನೀಡಿ. ಪ್ರತಿ ಕೇಂದ್ರದಲ್ಲಿ ಕೃಷಿ ಪದವೀಧರ ಮುಖ್ಯಸ್ಥರಿದ್ದು, ಸಮಸ್ಯೆಗಳನ್ನು ಪರಿಹರಿಸುವರು.

ಬೇಸಾಯಕ್ಕೆ ಬಲ---ಸಾಧನೆಗೆ ಭಲ

ಕರ್ನಾಟಕ ವಾರ್ತೆ.



.L.E.I.S.U.R.E.

PHOTO QUIZ

S.K. Lakshminarayana (Babu) page

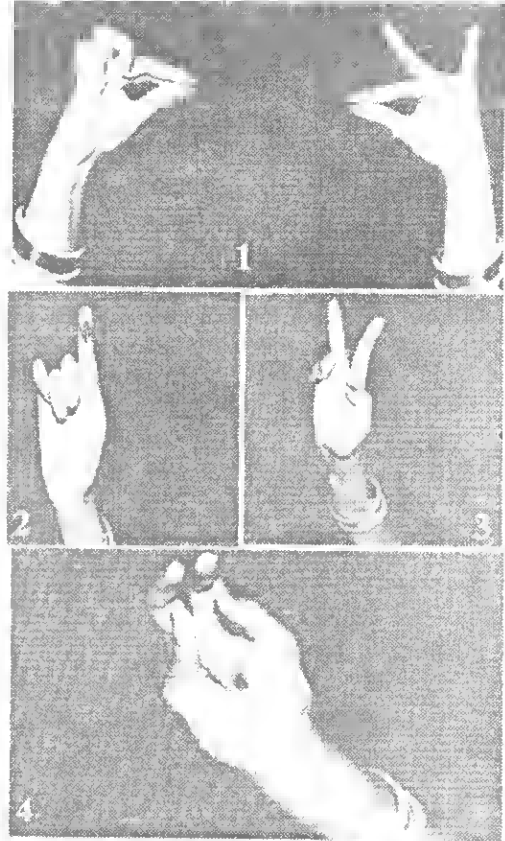
QUIZ OF FINE ARTS..12

1. What is Ananda Tandava?
2. What are Anga Tatkas?
3. Give an example for them?
4. Name the opposite of them?
5. What is Anunasika?
6. It is one of the _____ in singing.
7. What is Arai Chapu?
8. What do you mean by Arai Jhampa?
9. What do you know about it?
10. Why is it called so?

SOLUTION TO QUIZ...12

1. The well-known dance of Lord Natiraja performed in Tala (Chidambaram).
2. Tals counted by their constituent angas.
3. The 108 tals.
4. Sooladi tals wherein finger-counts find a place.
5. A nasal tone.
6. Delects.
7. The name of a stroke on the right head of the uridanga.
8. Literally it means half Jhampa.
9. This is the popular name of the Khanda chapu tala (2+3).
10. Since the aksharakala value of an avartha of Arai Jhampa is 5, that is, half the value of the ordinary Jhampa tala, this time measure came to be called Arai Jhampa.

Name these hasthas?



SOLUTION TO PHOTO QUIZ

1. Karakamukha.
2. Kapitha.
3. Karthamukha.
4. Longoola or Kaungoola.

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